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Cinderella on the Way to the Ball

PUPPET PLAYS for CHILDREN

FIVE LITTLE PLAYS FOR MARIONETTES
PUPPETS AND SHADOWS AND
HOW TO GIVE THEM

By

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WITH THIRTY DRAWINGS
AND PHOTOGRAPHS OF THE SCENES

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TO MY FRIEND

Elizabeth J. Corrie

ACKNOWLEDGMENT

The author wishes to thank Miss Mary McCann, Teacher at East Clark School, who collaborated in the production of "The Health Brownies," and Miss Bertha K. Budde and Miss Florence L. Corell, Supervisors in the Art Department of the Cleveland Public Schools, for their assistance in the designing of the puppets and the stage settings.

HOW THE PLAYS ORIGINATED

This little group of Puppet or Marionette Plays was written by classes of fourth and fifth grade children, who originated the idea themselves as an English project they desired to carry out.

They wrote the stories out in prose first, then rewrote them, verse by verse, in rhyme.

It was most interesting to note how these pupils enlarged their vocabulary, how their oral and written English improved, and how correct spelling became to them a real end to be attained, not merely a thing apart.

The art work was done in class time, also, and helpful suggestions were given by the supervisors of art in the Cleveland schools.

As the work developed through the interest and diligence of the pupils, and the able guidance of the teacher, the classes suggested inviting the other children of the building to see the show, charging admission. It proved to be a splendid way of adding to the school fund. The parents enjoyed seeing these little puppets or marionettes take their parts under the manipulation of their boys and girls, as did also the supervisors, assistant superintendent, and others.

Every pupil in the classes doing this work had a

part not only in the writing of the rhymes but in the making and operating of the puppets as well.

These will, I am sure, satisfy a keenly felt want in other cities where pupils are using projects or activity units in their school work.

ELIZABETH I. CORRIS

Principal, East Clark School, Cleveland, Ohio

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Puppet Plays for Children

PART I
How to Give the Plays

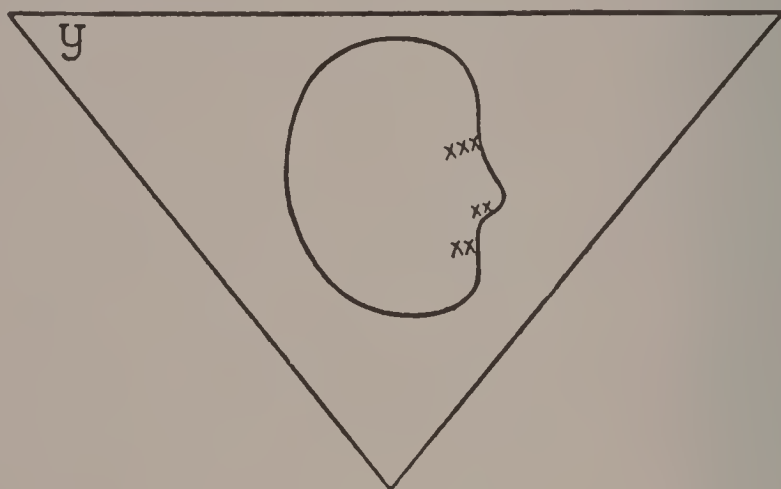
HOW WE MADE THE PUPPETS

A bolt of cotton batting, a few yards of cheesecloth, a skein of yarn and a little paint and you have the makings of a troupe of little actors that can be as amusing and entertaining as any honest-to-goodness stage folks. I'll tell you how we made the Prince Charming for the Cinderella play and you'll see how easy it is to make a puppet or marionette.

The dolls must of course be large enough to be seen plainly across the schoolroom and small enough to fit the furnishings of the little stage. We found fifteen inches to be high enough for the tall men of the cast, such as the Prince, and all the other characters were made in proportion.

Now, let's see: if the puppet is to be fifteen inches high, then the head should be about three inches long. A piece of cotton batting is squeezed and patted, shaped and molded into a cotton-batting egg. Not a scattery, bunched egg, but a good, solid, smooth, cotton egg. This is really the most important part of the doll and the most difficult to shape. Next, a piece of cheesecloth about eight inches square is pulled tightly over the cotton egg and drawn together at the small end. A piece of heavy linen thread

wrapped around several times to fasten the cheese-cloth in place forms the neck of the puppet. A little of the cotton can be pinched out to form a nose and tacked with thread at the nostrils.



X. *Showing stitches in cotton by means of which features are shaped*

Y. *Fold in cheesecloth covering*

We used show-card colors to paint the little actors. A paint cup half filled with water, to which some orange-and-white color and a little red is added, is mixed until a bright flesh color is obtained. Give the face one coat of the color and let it dry. Much of this first coat will soak into the cotton. For the next coat apply the paint a little thicker and while it is still wet, touch the cheeks with a few drops of the red paint to give the doll a nice, rosy complexion.

When this complexion is dry, paint the eyebrows and the outline of the eyes with black paint. Drop a little bright blue into each eye, and paint the lips with three dabs of the bright red paint.



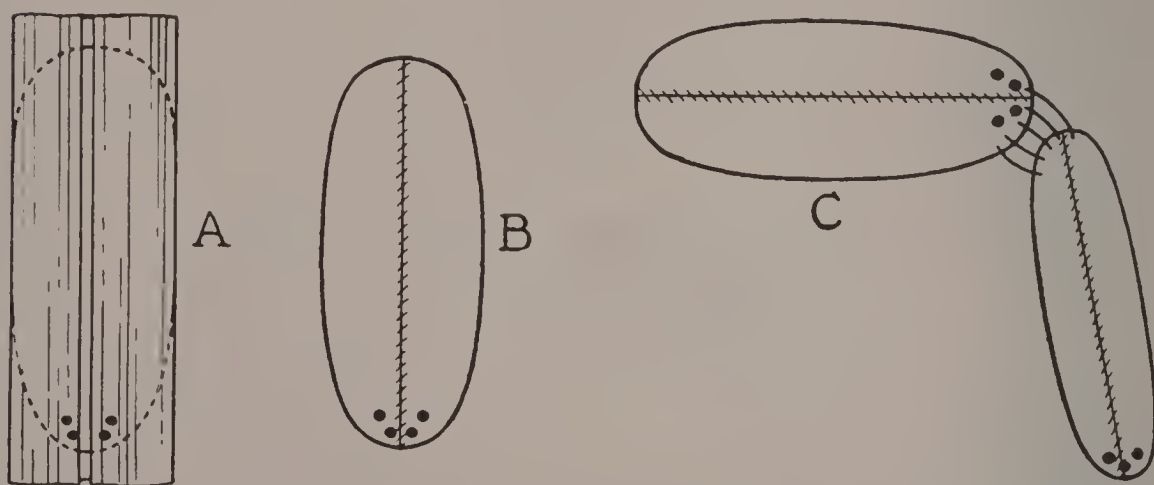
X. *Showing manner in which cheesecloth covering is tied at the neck*

Y. *Ends of cheesecloth covering*

For the hair you can glue on an old doll's wig cut into shape, or sew on some strands of yarn. The soft, fluffy yarn makes a nice head of hair. Two or three bebe shots placed just below the chin will enable the marionette to bow with greater ease.

Now for the body. A solid roll of cotton batting five inches long and about as big around as a pop bottle is covered with a six-inch square of cheesecloth. But wait! Do not sew on the covering until the pup-

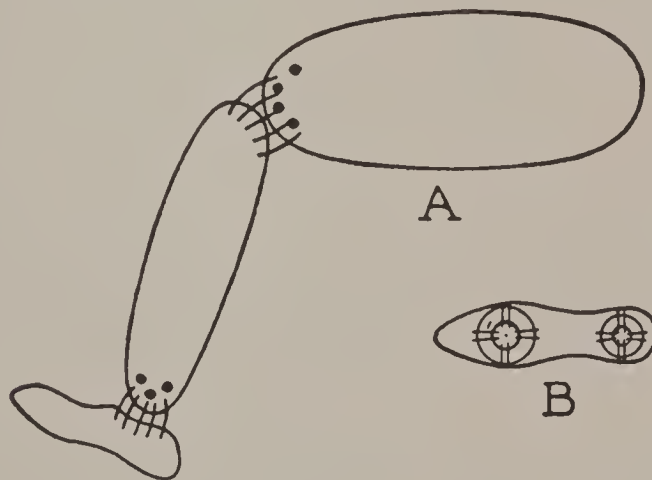
pet is ready to be assembled. Two solid rolls of cotton three inches long and the thickness of a man's thumb are wrapped with four-inch squares of cheesecloth for the upper part of the legs; and two stiff rolls of the cotton, also three inches in length but about as large around as the little finger, are wrapped tightly with four-inch squares of cheesecloth. In each case the ends of cheesecloth are folded in neatly and sewed like this:



- A. *Showing roll of cotton wrapped in cheesecloth covering*
- B. *Showing cheesecloth covering folded and tacked down*
- C. *Showing upper and lower parts of leg joined at the knee, also showing bebe shots that give weight to the leg of the puppet*

Before sewing, bebe shots can be placed in the knees and ankles to give a more natural gait to the doll when it walks about the stage. For feet, we cut soles

of stiff cardboard about an inch and a half long. These we weighted with metal washers, padding them with a little batting and wrapping with a narrow strip of cheesecloth. Fasten the legs together at the knee with stout linen thread, but do not draw the thread tightly. Loose, yet strong, joints are required for walking, kneeling and bending. The same rule applies to the ankle fastening. When the legs and feet are fastened together they should look like this:

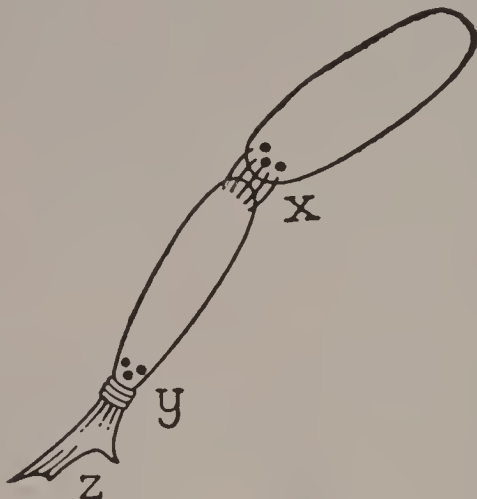


A. *Showing how cardboard foot is fastened at the ankle*

B. *Showing metal washers sewed to bottom of foot*

After the legs are completed, making the arms is a simple matter. Roll the cotton for the arms as you did for the legs, but don't use quite so much batting, and make them just long enough so that the elbow

joint will reach halfway to the hips and the wrist-joint halfway to the knees. You do not have to sew on hands. Dip the ends of cheesecloth into glue or shellac and press into shape like this:



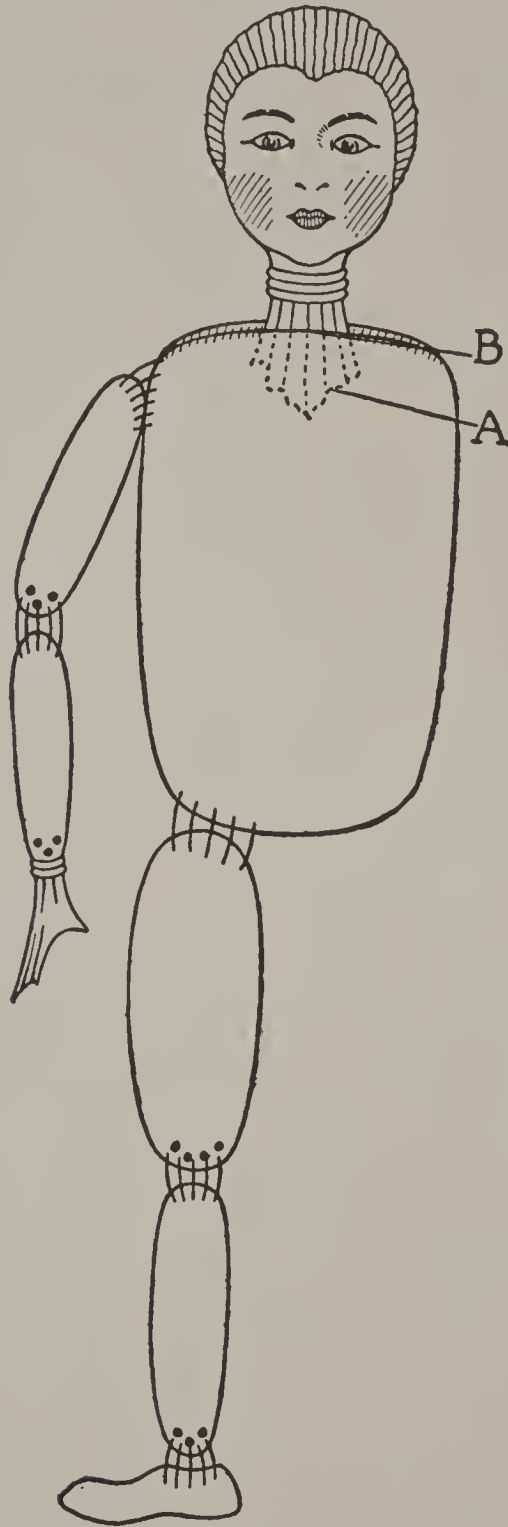
X. *Showing elbow*

Y. *Wrist*

Z. *Shows how ends of cheesecloth
covering form hand of puppet*

The puppet is now ready to be assembled. Tuck the ends of cheesecloth that form the neck into the roll of cotton that forms the doll's body. Fasten arms and legs on to body loosely yet securely.

It is a good idea to begin with a simple figure so that your first attempt at puppet-making will be a sure success. The next chapter will tell you how to dress or costume the puppet, so as to have the right type for each character.



Showing how parts of puppet are put together

- A. End of neck tucked into body
- B. Cheesecloth covering for body sewed together at shoulders. The puppet is now ready to be costumed

DRESSING THE PUPPETS

Of course the costume of the actor depends altogether upon his character in the play. We cut paper patterns to fit the puppets, after we had first decided upon the kind of costumes and had made crayon sketches of them. Bright velvets, bits of brocade and heavy ribbon, pieces of gold lace left over from lamp shades or draperies made the rich court dresses of the Prince and his court. The hoop skirts of the court ladies were wired out with small ten-cent lamp shades.

To be sure the parts of the costume need not be fitted together, but may be sewed upon the puppet; for there is no changing of costumes in a puppet play. Cinderella, her stepmother and stepsisters seem to change their costumes, but in reality other puppets made to look as much like the originals as possible are substituted. There must be two Cinderellas, two stepmothers and four stepsisters, you see.

In the last scene, showing the wedding of Cinderella and the Prince, a gold lace overskirt was removed from Cinderella's ballroom dress and a big veil of white net was pinned upon her fair head.

For bridesmaids we used the guests in the ballroom scene and the dresses of the ladies were changed hastily into robes of bridesmaids by pinning on skirts

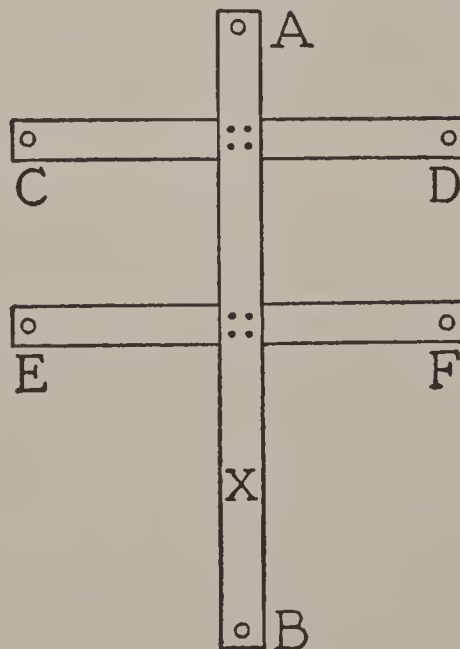
made of crepe paper, gathered very full and fastened at the waist with corsages of paper flowers. These changes can be made between acts when the music-box orchestra is playing the interludes; but the costumes can never be changed, so sew them on firmly. Sew the waist of the dress to the body and the sleeve to the arm, but do not sew the sleeve to the waist, for that would restrict the movement of the actor's arm. We found that short sleeves are much better than long ones, for a long sleeve does not permit a good elbow movement.

Stockings and shoes are not necessary, for they can be painted on with black, gold or silver. Of course Cinderella had to have a slipper before she could lose one, so we painted a doll's slipper and her long dress concealed the fact that there was no slipper on the other foot.

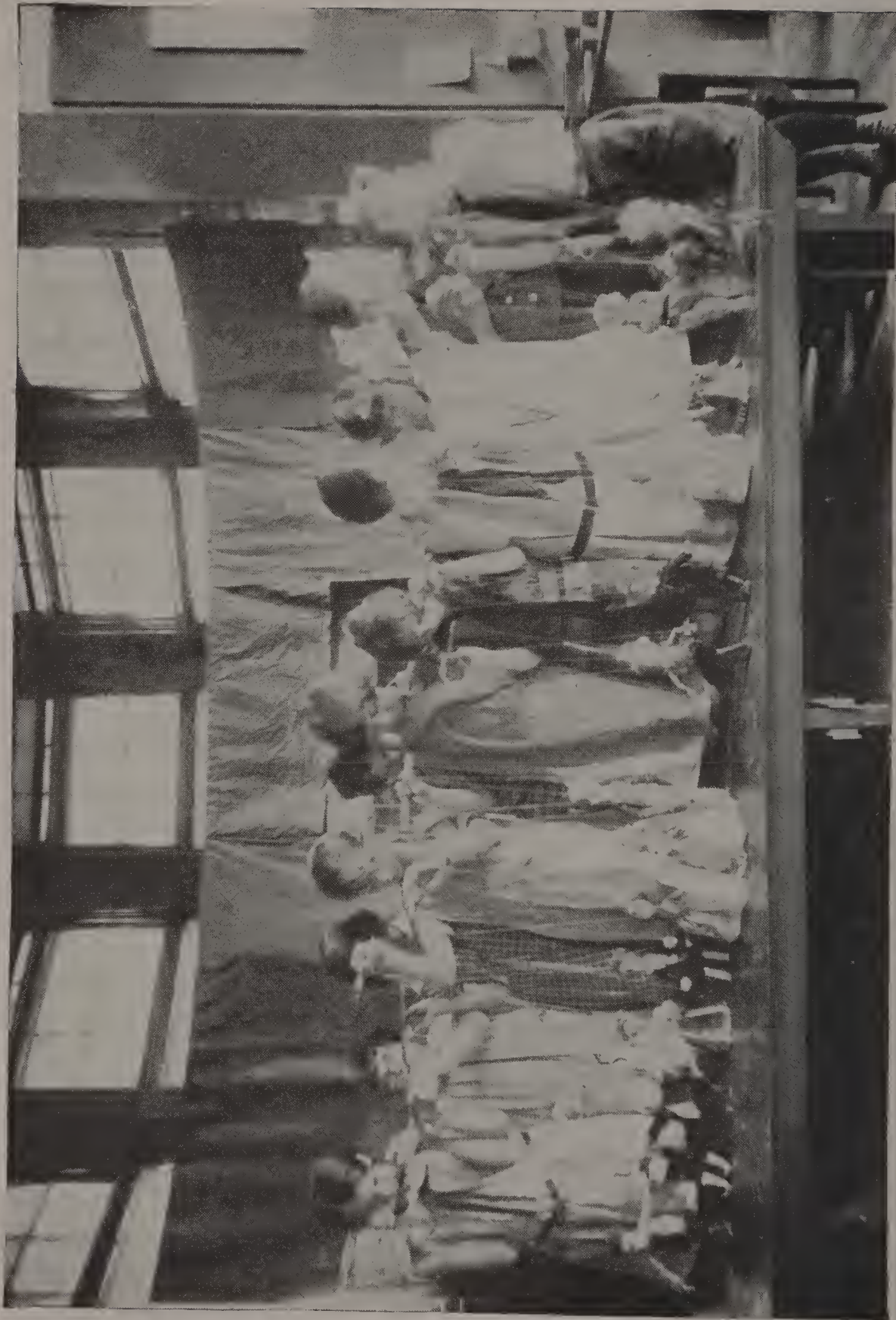
Ostrich-feather fans made from cast-off hat trimmings added to the beauty of the court costumes. Broken and discarded strings of beads made lovely trimmings for the dresses.

WIRING THE PUPPET

We found that boys and girls can do much better work with simple controllers than with complicated ones. Our controllers were cut from sticks about as wide and heavy as a ruler. Indeed, if you can't find any other wood, rulers will do very nicely. We cut these sticks into ten-inch lengths. To each stick we fastened two crosspieces. These crosspieces were seven inches long, fastened about two inches from one end and across the middle of the ten-inch stick. Near the ends of the sticks and of the crosspieces cut, drill or burn a hole. We burned the holes with heated nails.

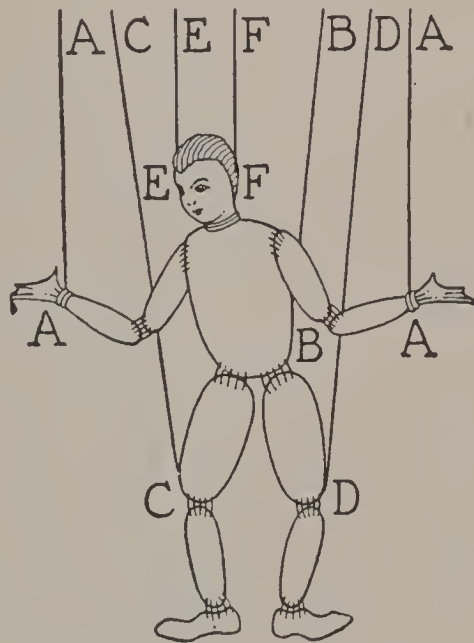


A, B, C, D, E, F. *Openings for threads*
X. *Child who operates the puppet grasps
the controller here with his left hand*



Practice Makes Perfect in the Art of Maneuvering Puppets

Now you are ready to wire the puppets. We did not use wire, of course, but fine, yet strong, waxed linen cord such as electricians and telephone men use. If you can't get that, any heavy linen thread will do. If your stage backgrounds are light, the linen-colored thread is best; if they are dark, use black thread. Wax the cord so that it will not kink or tangle. With a long darning needle, run a thread right through the doll's head just above the ears, or the place where the ears ought to be. About two feet of thread should dangle from each ear, ready to be fastened to the controller.



Showing attachment of puppet to controller. Strings are manipulated by the operator's right hand

Now fasten these threads into *E* and *F*. While somebody holds the controller, attach threads to the

puppet's wrist and fasten to the ends of *A*. From the knees the threads go to *C* and *D*.

At the back of the puppet, just above the waist line, fasten another thread and bring the end of that to opening *B*.

The child who operates the puppet grasps the controller at *X* with his left hand. The threads are pulled with the right hand. By tipping the controller back and forth, or to the right and left, the actor can be made to jump, bow or nod his head. To make him walk, move the controller up and down with the left hand and pull alternately upon the knee threads at *C* and *D*. Hands will gestulate or wave wildly in the air when the wrist cords are moved at *E* and *F*.

The cord at *B* holds the puppet upright. If it is slackened by tipping the controller, the little actor will bow gracefully from his waist.

Practice makes perfect in the art of maneuvering puppets and you will have heaps of fun in the practice. You will learn to seat the little actor upon a chair, clap his hands and cause him to dance to the music.

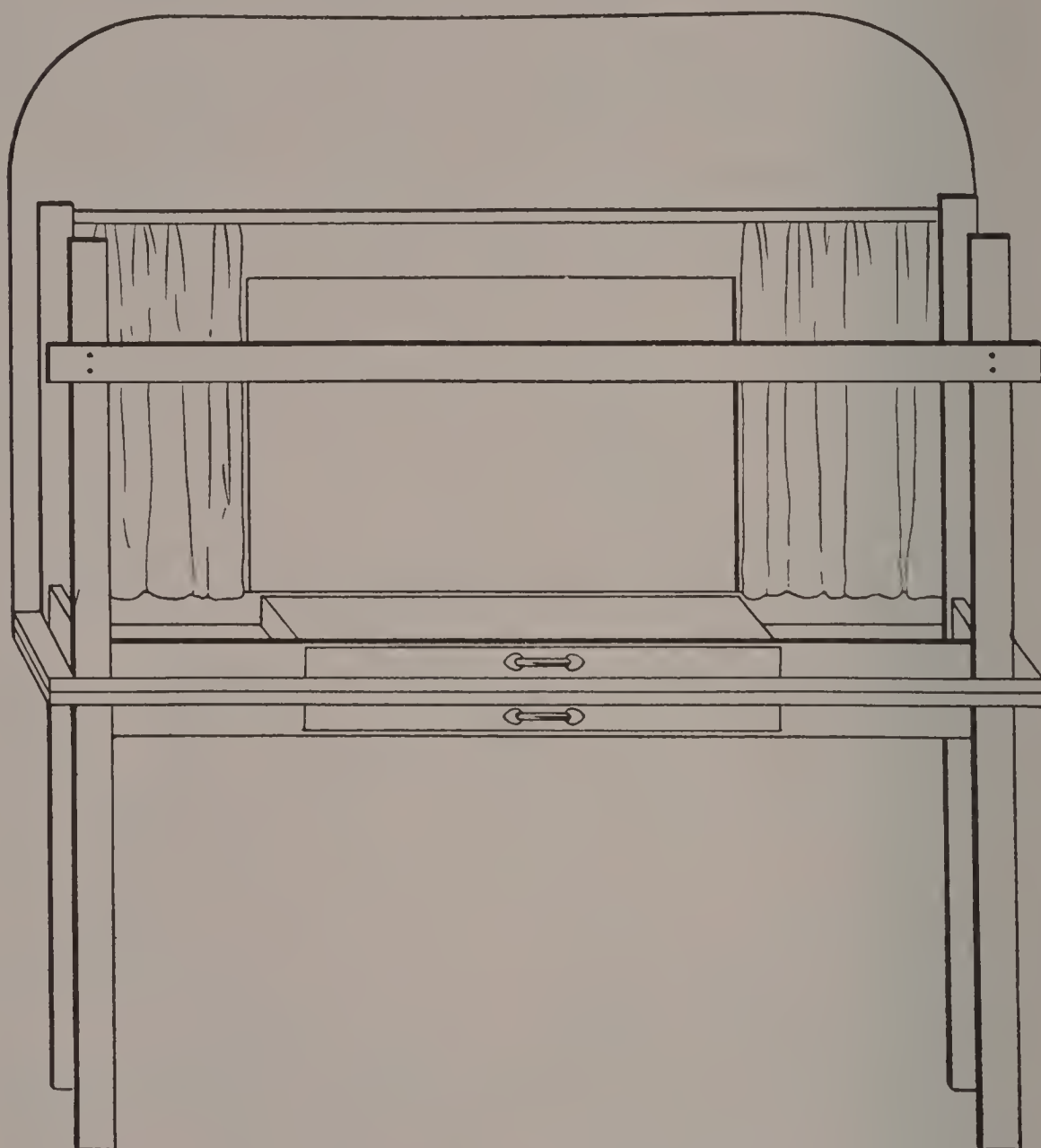
I almost forgot to say that the bodies of the cast who wear long, full skirts do not need any threads attached to their knees, for they can be made to walk in a dignified and stately manner by simple up-and-down movements of the controller.

STAGING THE PUPPET PLAY

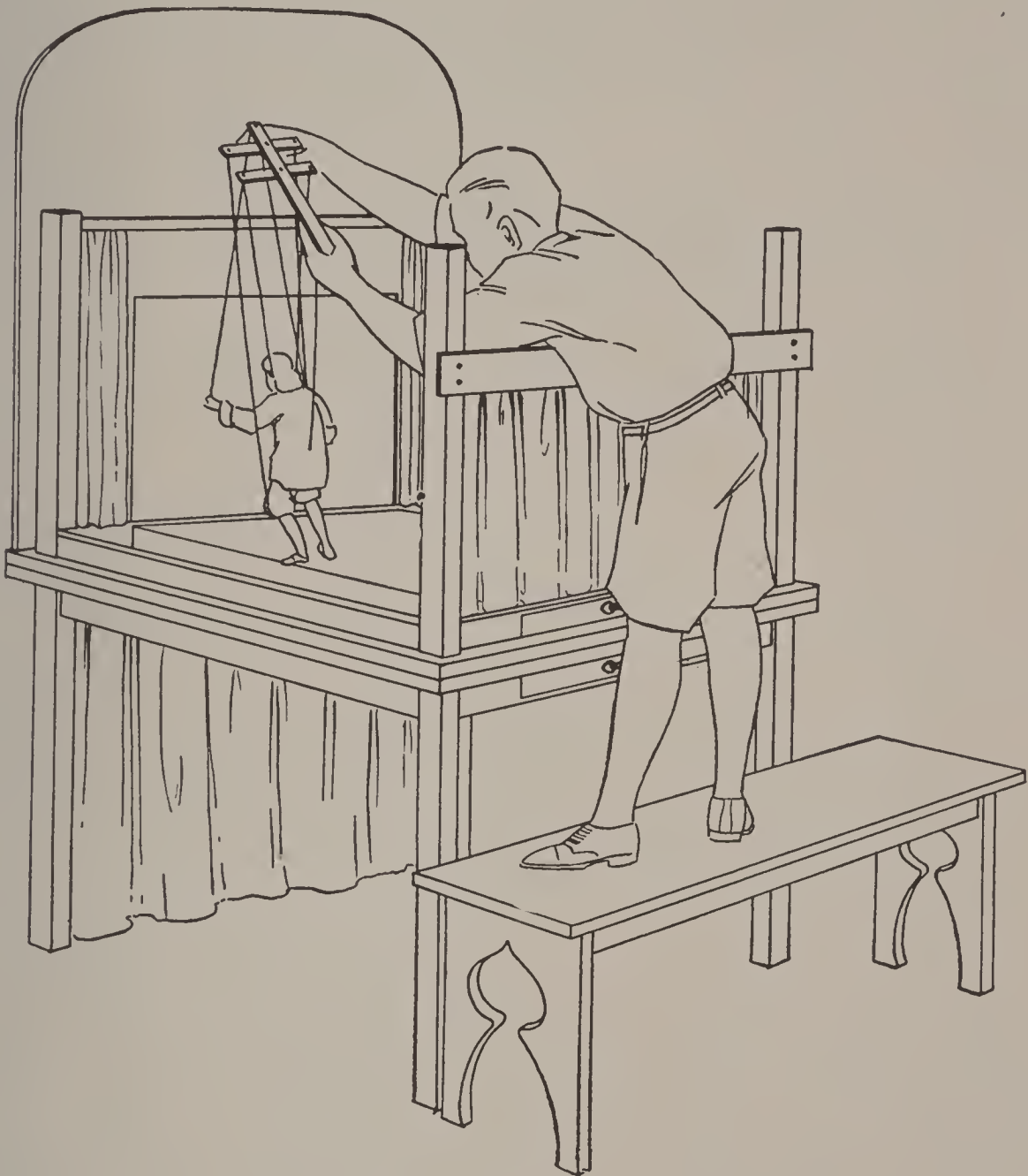
Two kitchen tables of the same size can be converted into a stage. Turn one table upside down upon the other. The four table legs that extend upward form the four corners of the stage. Wires stretched across the front will hold the stage curtains. A board nailed across the back from one table-leg to the other makes a resting place for the elbows and arms of the children who are working the puppets. You can attach curtains or cardboard scenes to this board, which should be about three inches wide. (Diagram, page 30.)

The children stand on a bench or upon chairs back of the table and their feet are hidden by curtains draped about the lower table. (Diagram, page 31.) The next problem is to hide the heads of the manipulators without hiding any of the stage. A big cardboard arch, several feet wide at the top, can be fastened to the front table-legs in this fashion.

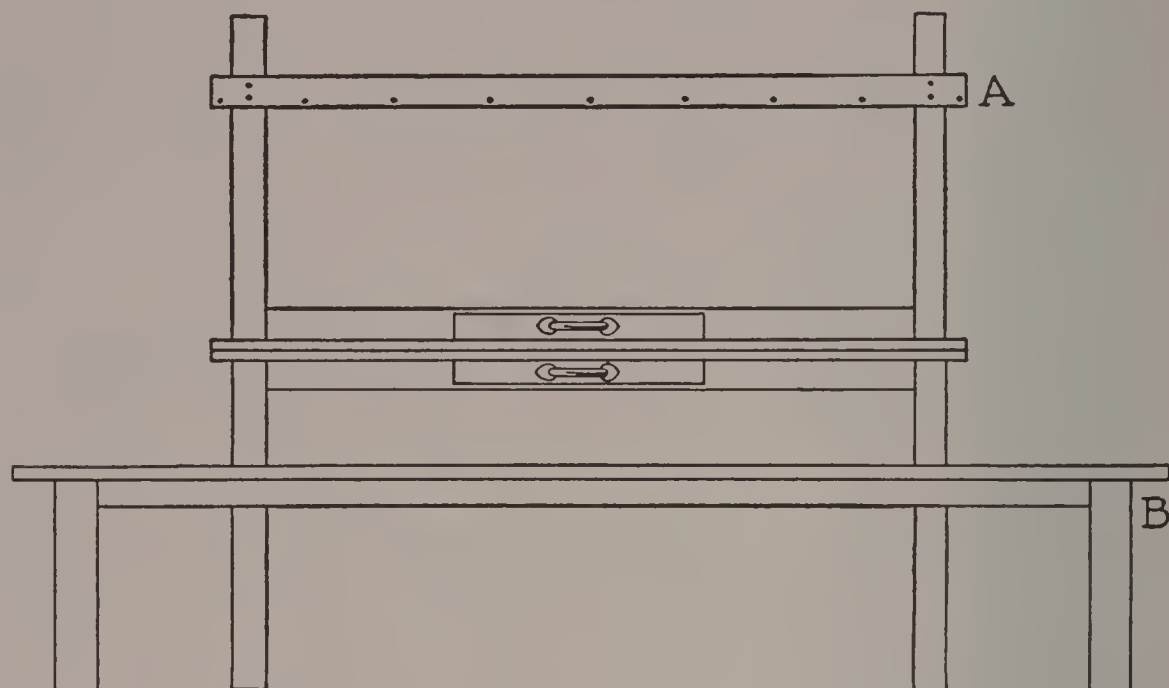
A curtain may be gathered across the top, as you see it in the photograph of the stage used in *Cinderella*. Curtains stretched from the stage to the sides of the room hide the operators and also those who read the parts for the little actors, for we found that much better results were obtained when operators



Rear View of Stage Front



*Side View of Stage, which is made from two kitchen tables
Arch to hide the heads and curtains to hide the feet of the
children who operate the actors*



A. Board which supports the arms of operators and to which backgrounds are tacked

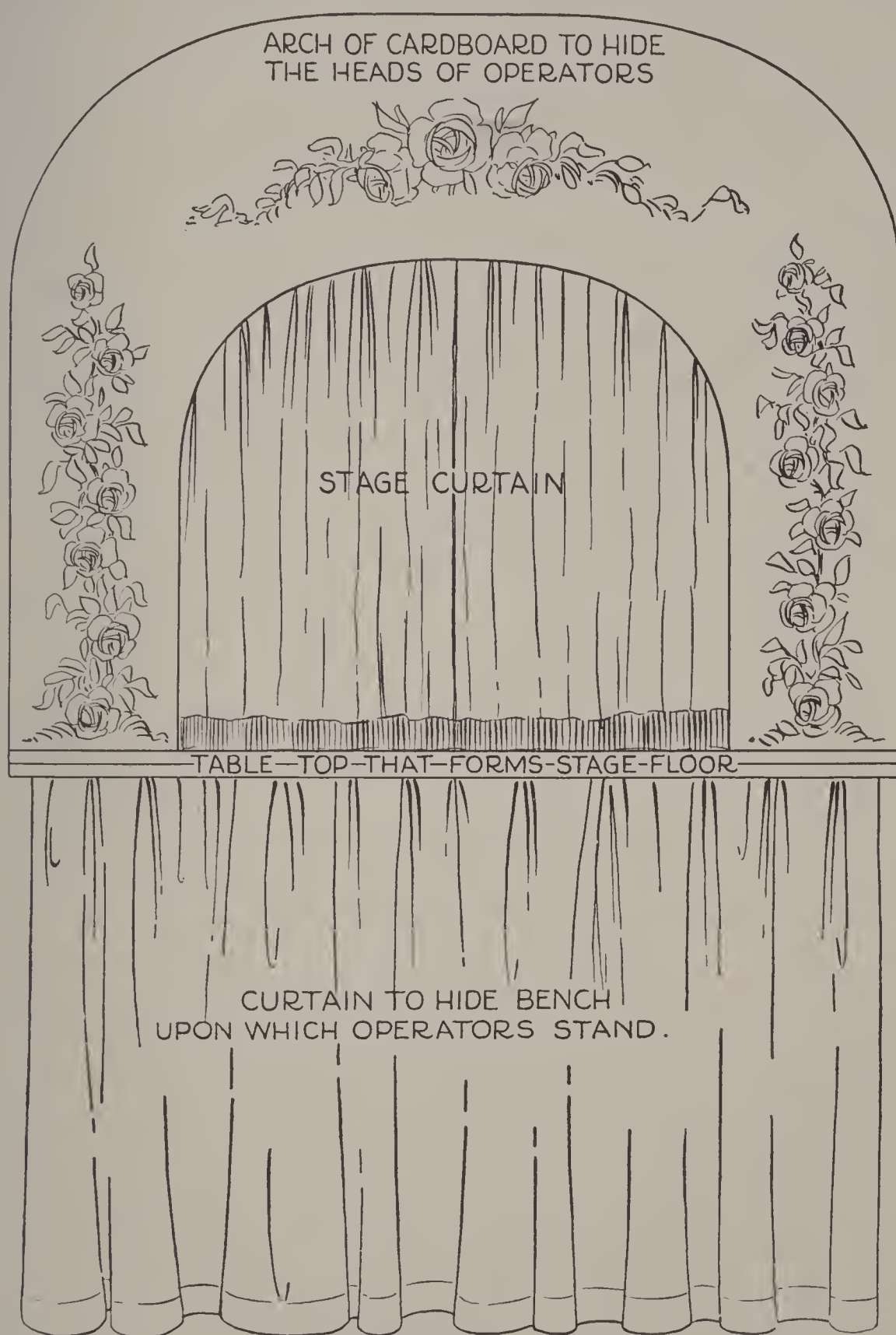
B. Bench upon which operators stand

have nothing to do but manipulate the puppets and readers have nothing to do but read their parts.

It takes about forty-five minutes to give *Cinderella and the Glass Slipper*. At the end of that time the operators and readers are somewhat tired, so we used two different casts when we repeated the show. In this way every child in the class may have some part in the performance.

I ought to say a word about the moving background for Scene III, *On the Way to the Ball*.

We used an old window shade, a long one that had been used in the schoolroom. It was cut to a length



Front View of Stage

of twice the width of our stage. The ends were stitched together, after a woodland scene had been painted upon it. Two shade rollers, from which the springs had been removed, were placed upright in sockets and opposite each other at the back of the stage. The curtain was slipped over them. When the rollers were turned by the boys who held them in their sockets the background moved merrily around. The horse and coach were moved jerkily up and down by the operators and thus Cinderella went blithely to the ball.

PART II

Five Little Plays for Puppets or Marionettes and Shadows

CINDERELLA AND THE GLASS SLIPPER

CHARACTERS

CINDERELLA

PRINCE

STEPMOTHER

BALLET DANCER

STEPSISTERS, *two*

GUESTS

GODMOTHER

HERALD

POLLY

SCENE I

CINDERELLA AT HOME

A Kitchen

[CINDERELLA *is sitting disconsolate before the
fireplace*]

READER.

Among the cinders here you see
Poor Ella, sad as she can be.
All day she has to sweep and cook;
No time to play, or read a book.

So black with soot and cinders is Ella,
That she is called little Cinderella.
Now, who is this, coming in at the door?
'Tis her cruel stepmother; just hear her roar!

[*Enter STEPMOTHER*]

STPMOTHER.

You're the laziest wretch in this whole town!
Go and tell my daughters to come down!

[*CINDERELLA leaves*]

The King's son is giving a ball next week.
From the loveliest girls a wife he will seek.
My sweet daughters shall go to the ball.
That ugly Cinderella can't go at all.

[*STEPSISTERS appear*]

Ah, here are my dainty, darling dears!
They'll charm the prince—I have no fears.

STEPSISTERS [*together*].

Well, Mother, why have you sent for us?
Cinderella made such a dreadful fuss.

STPMOTHER.

My dears, you have been asked to his Majesty's
ball
To be given next week, in the royal hall.
The King's son will choose a girl for his wife.
Don't you see, darling dears? It's the chance of
your life!

Decide, now, what kind of gowns you will wear.

You must charm the prince, so choose with care.

FIRST STEPSISTER.

Oh, I want a dress of bright orange hue.

SECOND STEPSISTER.

I think I'd look cunning in light, baby blue!

STEPMOTHER.

Very well! Yards of satin and velvet I'll buy.

We will make them at once! How our fingers will fly!

FIRST STEPSISTER.

Make my fingers fly? Not I!

SECOND STEPSISTER.

No, nor I! Let that lazy Cinderella make *her* fingers fly!

STEPMOTHER.

A good idea! Call her down at once.

She sews very well, though she is a dunce.

CURTAIN



The Stepsisters Taunt Poor Cinderella

SCENE II

THE NIGHT OF THE BALL

The Kitchen

[CINDERELLA *discovered weeping*]

READER.

Why is poor Cinderella weeping so?
Because to the ball she longs to go.

[STEPSISTERS *appear*]

Now see, the stepsisters appear.
Why are they grinning from ear to ear?
They have come to taunt this poor little maid.
Who is always ready to come to their aid.

FIRST STEPSISTER.

Ah, don't you wish you were going to-night?
But you can't go. You look like a fright!

[STEPSISTERS *leave*]

READER.

Now the haughty sisters sail out of the room.
Leaving poor Cinderella with scrub-brush and
broom.

Hark! some one knocks, one-two-three!
Now, who in the world do you suppose it can be?

[GODMOTHER *enters*]

GODMOTHER.

Why were you weeping, dear child? Tell me all.

CINDERELLA.

Oh, I wanted so much to go to the ball!

GODMOTHER.

Dry your eyes. You shall go, if you like,
If you'll be home before the hour of twelve does
strike.

CINDERELLA.

But, how can I go in these old rags?
My dress is nothing but tatters and tags!

GODMOTHER.

Just trust in your fairy-godmother, my dear.
I'll give you a pretty dress, never fear.
I have a magic wand, you see,
Hoke-us-Poke-us-Tiddle-oak-us, fi-fum-fee.

CURTAIN FOR A SECOND OR TWO

[*A new CINDERELLA enters*]

CINDERELLA.

Oh, thank you, thank you! what a beautiful frock!
And I'll surely be home by twelve o'clock.
Shall I walk to the palace, godmother dear?
I'll spoil my frock, I greatly fear.

GODMOTHER.

Well, well! we'll see about that.
Can you find a pumpkin, yellow and fat?

[*CINDERELLA looks about and finds pumpkin*]

Good! Now find a nice, plump rat,
And two gray mice and some lizards fat.

CINDERELLA.

Here they are. Ah, what are you going to do?

GODMOTHER.

Oh, you'll find out when I get through.

CURTAIN

GODMOTHER.

Hoke-us-poke-us, fie-fum-fee.

A coach and horses soon you will see!

[*A “coach and horses” appear*]

GODMOTHER.

And here are footman and a driver for you!

CINDERELLA.

Am I dreaming, godmother? Can this really be true?

GODMOTHER.

It's all true, my child, and you're ready to go.

But take care! The clock won't stop for you, you know.

CINDERELLA.

All right, godmother, I'll be home on time—
Long before the midnight chime.

GODMOTHER.

Very well, see that you are, my dear.

Or rags, rats, mice and lizards will appear.

CINDERELLA.

I'll remember. Good-by. Into the coach, I'll
climb.

GODMOTHER.

Good-by, good-by. Be sure to have a good time.

CURTAIN FOR FIVE MINUTES

[CINDERELLA *climbs into coach*]



"Cinderella riding to the ball in glee"

SCENE III

ON THE WAY TO THE BALL

[*Revolving background of forest*]

READER.

Boys and girls: In this scene you will see
Cinderella riding to the ball in glee.
The road is rough and the night is dark.

[HORSE *gallops*]

What is that noise? Hark! Hark!
A bear is hiding behind the tree.

[BEAR *growls*]

At the crack of the whip, it will turn and flee.

[BEAR *enters*]

Cinderella is saved by her footmen, so true.
I'm glad they were with her; aren't you?

[BEAR *disappears*]

At last she arrives at the castle gate.
The ball has begun. Cinderella is late.
The prince will escort her into the ball.
The next scene will show the wonderful ball.

CURTAIN

SCENE IV

THE GRAND BALL

Music played by music box

Beautifully gowned ladies and gallant gentlemen dance.

CINDERELLA appears and is greeted by guests.

BALLET DANCER gives solo dance.

CINDERELLA dances with PRINCE. GUESTS dance.

Clock strikes twelve.

CINDERELLA leaves.

SCENE V

THE MORNING AFTER THE BALL

The Kitchen

[*Discovered: CINDERELLA sweeping the floor*]

CINDERELLA.

Did I dream that I went to the wonderful ball?
It was hard to get up at my stepmother's call.
I am so tired, so sleepy—it must be true!
Cinderella, that lovely princess was you.
I can't forget—the prince so charming!
The time went so fast, it was really alarming.
I left in such a dreadful hurry,
I lost my slipper in the flurry.
And when the prince hurried after me,
He picked it up, but I had to flee.
Oh, I shall never see him again, I fear,
For I disobeyed my godmother, dear.

[*CINDERELLA sits down. STEPSISTERS appear.*]

FIRST STEPSISTER.

Ho-hum! I'm tired, aren't you?

SECOND STEPSISTER.

I surely am, and hungry, too!

FIRST STEPSISTER.

Cinderella, get busy, you lazy dunce!
Get some breakfast for us at once.

SECOND STEPSISTER.

You shouldn't be tired, you weren't out last night.
But why are you crying? Your eyes are a sight.
No wonder we're tired, we got in at two.
There was a beautiful princess that lost her glass
shoe.

She was so lovely, dressed all in white.
The prince kept her always in sight.
But when the clock struck twelve, oh my!
You should have seen that princess fly.
Whence she came, where she went, nobody knew,
It made the prince feel very blue.

HERALD [*in the distance*].

Hear ye, hear ye, hear ye all,
Who can wear the glass slipper lost at the ball?

STEPSISTERS [*together*].

Hark, who is that? What does he say?
I do believe he is coming this way.
Ah, he is knocking at the door.
Cinderella, get under this tub on the floor!

HERALD.

I come at the order of our gracious prince.
Who can wear this slipper and never wince?

FIRST STEPSISTER.

My foot is so tiny, just let me try.

[STEPSISTER *tries on the slipper*]

Ouch! ouch! my toes! Oh me! Oh my!

HERALD.

Take it off. You can't wear that shoe!

It's plain to see that you won't do.

SECOND STEPSISTER.

Let me see how it will feel

On my foot. Oh, my heel! my heel!

HERALD.

You can't wear it, either, I see.

Now what other maid in this house may there be?

STEPSISTERS [*together*].

There is no one else outside, nor in this door!

POLLY.

Look under the tub that lies on the floor!

[CINDERELLA *comes out from under the tub*]

HERALD.

Who is this you are hiding from my sight?

STEPSISTERS [*together*].

It's our ragged stepsister. Isn't she a fright?

HERALD.

No matter if she's a fright, or a beauty.
To have her try on the shoe is my duty.

STEPSISTERS [*together*].

Look! Look! She can wear it, gracious me!

HERALD.

It fits your foot like the bark on a tree.

[GODMOTHER *enters*]

ALL [*together*].

Who is this? Who are you? Who are you?

GODMOTHER.

I have come to bring the other shoe.

STEPSISTERS [*together*].

Mother, Mother, come down right away!

HERALD [*to CINDERELLA*].

Get ready to leave, without delay.

GODMOTHER [*to HERALD*].

Young man, if you will go outside,
Cinderella will soon look like a princess bride.

[*Aside*]

Hoke-us-poke-us, fie-fum-fee,
The lovely Princess, soon you will see.

[CINDERELLA *enters in wedding gown*]

[ALL *reënter*]

ALL.

Oh, oh! my, my! Can it be? Is it true?
Dear Princess Cinderella, is it you?

CINDERELLA.

Yes, it is true, little Cinderella am I.
We must leave at once. Good-by, good-by.

CURTAIN



The Wedding of the Prince and Cinderella

SCENE VI

THE WEDDING OF THE PRINCE AND CINDERELLA

The Palace

The puppets that served as guests at the ball now appear to the tune of a wedding march.

Ushers march slowly across the stage.

STEPMOTHER, STEPSISTERS and other guests are in the wedding procession. The puppets have crepe paper skirts pinned over their ballroom gowns. CINDERELLA in wedding gown enters on the arm of the HERALD.

Lapse of a few minutes.

“*Oh, Believe Me if All Those Endearing Young Charms,*” is sung by a little girl.

CINDERELLA reënters on the arm of the PRINCE as the little girl sings. Wedding guests appear and shout.

WEDDING GUESTS.

Long live the Prince.

Long live the lovely Princess.

CURTAIN

THE THREE BEARS

CHARACTERS

GOLDDILOCKS

MOTHER BEAR

FATHER BEAR

BABY BEAR

NOTE: *The stanzas are numbered for convenience in referring to them when rehearsing the play. Otherwise children would be apt to lose their places.*

SCENE I

THE BEARS' KITCHEN

GOLDDILOCKS.

1.

Hello, hello! is any one at home?
Hello, hello! may I come in?
What a pretty kitchen, so bright and gay!
And everything as neat as a pin!

2.

What do I smell? Oh, here it is!
Soup in these bowls! How good it looks!
I'm just as hungry as I can be,
And this smells like the soup my mother cooks.

3.

There is no one here to eat it now,
It would be a pity to let it waste.
Would it be wrong to take a sip?
I'm anxious to know how it will taste.



"Yum! yum! yum! this soup is good"

4.

I'll try the soup in this big bowl.
Ouch! ouch!! ouch!!! It's too hot!
I burned my tongue, oh, oh, oh!
I believe this is just out of the pot.

5.

I'd better try this middle-sized bowl.
Ugh, brrr, this is too cold for me!
It gives me the shivers and chills!
It tastes even worse than cold tea!

6.

Well, here is some more, I see.
This little bowl looks just like mine.
Yum! yum! yum! this soup is good;
Neither too hot, nor too cold. It's just fine.

7.

Why, I've eaten every bit!
I really didn't mean to do that,
But I was so hungry, and it was so good.
Oh, I'm beginning to feel stuffy and fat.

8.

I wonder what's in the next room,
I'd like to find an easy chair.
I must sit down and rest a while.
I'm going in to see what's there.

CURTAIN



"Oh, this is too high! My feet dangle so!"

SCENE II

THE BEARS' LIVING ROOM

GOLDILOCKS.

1.

What a charming room! What pretty chairs!
I'll sit in this big chair and rest a while,
Oh, this is too high! My feet dangle so!
I'll give the middle-sized chair a trial.

2.

Oh, this is too low, it seems so squatty!
I cannot rest in this, I know.
Why, here is a chair that looks just right.
Ah, this is just right! Neither too high nor too
low.

[The chair falls apart]

3.

Ow, ow, my knee, my knee!
Oh, that was a terrible bump,
And the chair has fallen all apart.
It went down with such a thump!

SCENE III

THE BEARS' BEDROOM

GOLDILOCKS.

1.

I've found the bedroom. What good luck!
I must lie down and rest my knee;
If I can climb up, I'll get in here,
Oh, this is much too hard for me!

2.

This middle-sized bed looks nice and soft.
Let's see how it feels! Oh, soft as a feather.
Dearie me, I'm sinking, 'way in!
Wow! it's too hot for this kind of weather.

3.

Now here is a bed that is just right,
Ho, hum, I'm sleepy, I'll lie down here.
Why, this is like my own little bed;
I do believe the sandman is near.

[GOLDILOCKS *falls asleep*]

CURTAIN

SCENE IV

SAME AS SCENE I—THE KITCHEN

1.

FATHER BEAR.

Well, we're back home again.
I enjoyed our walk this fine Spring day.
Even though we caught no fish,
We got some fresh air anyway.

2.

BABY BEAR.

I'm just as hungry as a bear!
May we have supper, Mother dear?
My tummy feels as empty
As if I hadn't eaten for a year.

3.

MOTHER BEAR.

You won't have to wait a minute.
Supper is ready. We'll sit down and eat.
I've cooked some nice vegetable soup
As a very special treat.

FATHER BEAR.

Some one has been *tasting* my soup!



"Who has dared to come into our kitchen?"

MOTHER BEAR.

And some one has been tasting *my* soup!

BABY BEAR.

Some one has been tasting *my* soup,
And has eaten every bit!
Boo, hoo-hoo!

4.

ALL [*together*].

Who has dared to come into our kitchen?
Who has dared to sit down here?
Who has dared to eat our soup?
It all seems very, very, queer.

5.

MOTHER BEAR.

Never mind, my dears, never mind;
I'll cook more soup right away.
Go into the living-room and rest;
Supper will be ready without delay.



"Some one has been sitting in MY chair!"

SCENE V

SAME AS SCENE II—THE LIVING ROOM

1.

FATHER BEAR.

Mother, Mother, come in right away!
See the tracks! Some one has been here!

MOTHER BEAR.

There's mud all over our new rug!
That dreadful person! oh dear! oh dear!

FATHER BEAR.

Some one has been sitting in *my* chair!

MOTHER BEAR.

Some one has been sitting in *my* chair!

BABY BEAR.

Some one has been sitting in *my* chair,
And has broken it to pieces!
Boo, hoo-hoo!

2.

ALL [*together*].

Who has *dared* to track in mud?

Who has *dared* to come in here?

Who has *dared* to break a chair?

It all seems very, very, queer.

3.

FATHER BEAR.

See! The tracks lead to the hall.

Yes, and more tracks on the stair!

MOTHER BEAR.

Let's go up to the bedroom

And see if any one has been there.

CURTAIN

SCENE VI

SAME AS SCENE III—THE BEDROOM

1.

FATHER BEAR.

Where is that nervy rascal?
Here are tracks up to the bed.

MOTHER BEAR.

Oh, oh, my, my, see here, see here!
Mud all over my nice spread!

FATHER BEAR.

Some one has been lying on my bed!

MOTHER BEAR.

Some one has been lying on my bed!

BABY BEAR.

Some one has been lying on my bed,
And here she is, fast asleep!
Boo-hoo-hoo-hoo!

2.

GOLDILOCKS.

Where am I? Help! Help!
Oh, can I get out this way?
I'm going to jump out of the window!
Oh, running away doesn't pay!

[Jumps through window]



"Here she is, fast asleep!"

3.

ALL [*together*].

She has dared to eat our soup!

She has dared to break a chair!

She has dared to sleep in here!

We should have *pulled* her *curly hair*!

CURTAIN

THE HEALTH BROWNIES

CHARACTERS

BRAWNY BROWNIE, *the Exercise Brownie*

FRESHIE, *the Fresh Air Brownie*

TUCK-M-IN, *the Sleep Brownie*

WASHEE MUCH, *the Cleanliness Brownie*

CHEFFY, *the Nourishment or Food Brownie*

KING OF THE BROWNIES

SCENE I

THE BROWNIE CONVENTION

THE KING OF THE BROWNIES *Holds Court*

BROWNIES *arise and bow to their KING when he appears.*
THE KING *is seated and calls the meeting to order*
with a large wooden gavel.

KING.

Health Brownies, attention!

I've something to mention.

Important business brings us together.

I hope all are present in spite of the weather.

I will call the roll to see

If any absent one there be.

Fresh Air, are you here?

[FRESHIE *answers* "Here!"]

Ah, Freshie answers loud and clear.

Exercise are you here, too?

[BRAWNY BROWNIE *shouts* "Here, too!"]

Brawny, I can always depend upon you.

Sleep, Sleep, are you present to-day?

[TUCK-M-IN *drawls* "Present to-day"]

Yes, Tuck-M-In, and wake up, I pray.

Now Cleanliness, you're here, I hope.

["Washee Muchee is here," *says he.*]

Ah, Washee is here and I smell his soap.

Nourishment, are you with us to-day?

["I'm with you to-day."]

Yes, our dear Chef will have much to say.

Now, I want a report from each of you,

Telling us plainly what you found to do,

To help the boys and girl of — — School*

To remember and apply every Good Health Rule.

Report of FRESH AIR BROWNIE

FRESHIE.

You will hardly believe it, but I declare
I found a girl who hated fresh air.

*Use name of School where played.



The King of the Brownies

In winter, she slept all through the night
With her bedroom window shut down tight.

Not a breath of air would she let in
Not even a tiny breeze could get in.

Now this silly girl was really a sight;
Her complexion was muddy, let her do what she
might.

She scrubbed her face and used drug store aid,
She tried every lotion that ever was made.

She envied the girls who had rosy faces,
But her cheeks of color showed no traces.

Until I whispered the secret one day:
“To have rosy cheeks there is but one way!

Open your windows beside your bed—
I’ll come into your room and paint your cheeks
red.”

Report of CLEANLINESS

WASHEE-MUCHEE.

Washee Muchee had muchee to say.
To boys and girls I say each day,
“Washee your teeth, washee your skin,
Use plentee of soap, no germs gettee in.



Washee Mutchee, the Cleanliness Brownie

Washee your hair to make it look nice;
Take a hot bathee every week, once or twice.
Washee your fingers every time that you eat,
Washee your clothes to makee them so neat.

If you washee and scrubee as much as I say,
You will allee be sweet as the blossoms of May."

The Report of EXERCISE

BRAWNY BROWNIE.

I have had some trouble the last month or two
In teaching the children just what to do
To keep up their exercises every day
When the weather seems stormy for outdoor play.

Of course there are many who love to skate
And coasting is fun with a good playmate.
To these children winter is a delight.
Nothing pleases them more than a good snowball
fight.

They're not afraid of a little cold weather
When they run and jump and play together.
But there were some—would you believe that?
Who sat by the fire all day like a sleepy old cat

Then I worried about it, but what could I do?
I thought of a plan. I'll tell it to you.
I gave each a free pass to a Movie Show.
I urged all the Stay-by-the-Fires to go.

The play was crammed full of excitement and fun;
How the handsome hero could climb, jump, and
run!

His chest was big and his muscles were strong.
He stood head and shoulders above all the throng.

A fair maiden he rescued from the villain cruel,
And the villain was overcome in a duel.
Then, I whispered to every "Fireside Fraidy-
Cat,"

Do you want to be able to do all that?

If so, to Exercise you must attend.
And now Exercise is their very best friend.

Report of SLEEP

TUCK-M-IN.

Do you want to know what I found to do?
Well, Tuck-M-In has been busy, too.
I found some children who were staying up late,
Going to bed, they just seemed to hate.

Their mothers would coax and their fathers would
scold
And those naughty children often were told,
"Early to bed and early to rise
Makes a man healthy, wealthy and wise."

But to coaxing and scolding they gave no heed,
So I found the thing they seemed to need;
I made *bedtime* the *best* time of all;
I invited them to the Sleep Fairies' Ball.

The Sleep Fairies hold a ball every night;
They gaily dance 'neath the silvery moonlight.
The ball is held in the Palace of Dreams
Where everything enchanted seems.

Gold and silver and jewels rare
Gleam and glisten everywhere.
Since I've put these lovely dreams in their heads
The children now coax to go to their beds.

They get up early, fresh as the dew;
That's what Tuck-M-In found to do.

The Report of the FOOD BROWNIE

CHEFFY.

Brawny Brownie has been telling about his
"Movie Show."

Now I have been giving a good show also.

Mine was a Food Show. It surely was fine,
For preparing good food is right in my line.

I invited all those who were much overweight,
But they were so lazy they came somewhat late.



Tuck-M-In, the Sleep Brownie

I fed them on lettuce, spinach and peas,
Foods full of iron but digested with ease.

Brown bread they could have, but I gave them no
pie.

When they complained, I explained to them why:
That fats and lots of potatoes and desserts too
sweet,

Are the things that overweight people ought not to
eat.

They were tired from carrying around so much
fat,

So most of them paid some attention to that.

The next day I invited all those underweight,
And they were so weak they also came late.

I fed them on plenty of rich milk and rice,
I gave them some chocolate they thought very
nice.

I said, "Eat your food slowly, take plenty of
time.

A dinner that is bolted is not worth a dime.

After my food show they each felt so much better,
That they all got together and wrote me a letter,
Saying, "Thank you, dear Cheffy, for the lesson
you taught.

In the future we will eat only foods that we
ought."



Cheffy, the Food Brownie

KING OF THE BROWNIES.

Good! Fine! The reports are splendid,
Many evils you have mended.

You have worked so hard, you have labored so
long,

We now ought to have a dance and song.

[BROWNIES *march about the stage.*]

Brownies, attention! One! Two! Three!
Hep! Hep! Hep! Follow me!

Left foot! Right foot, in straight line.
Right about! March! Fine! Fine!

Halt! Halt! Not so good!
You must learn to stop when you should!

Company, attention! Now join hands
And be the merriest of Brownie bands.

Hop about and sing a song,
Let your voices be clear and strong!

BROWNIES [*join in singing*].

GOOD HEALTH SONG

TUNE: RUEBEN AND RACHEL

Little people, we've been thinking
What a fine world this would be
If you *all* were Good Health Brownies—
Won't you join us speedily?

JACK AND THE BEANSTALK

CHARACTERS

JACK

GIANT

MOTHER [JACK'S]

GIANT'S WIFE

FAIRY QUEEN

BUTCHER [*in disguise*]

FAIRIES

SCENE I

BEFORE JACK'S HOUSE

MOTHER.

Oh me, oh my, no wonder I cry!
No food in the house,
No money to buy!

Jack, Jack, my dear, come here, come here!
We must sell poor Bossie
I greatly fear.

JACK.

But she is my pet. We can't sell her yet.
I'll work and earn money, or
Fish with my net.

MOTHER.

No, do as I say! Take her away!
Lead her to market
And sell her to-day.

JACK.

So Boss, come Boss! Don't be cross.

I must take you away.

'Twill be a great loss.

Mother dear, do not fear,

I'll bring back much gold,

So dry every tear. Good-by.

SCENE II

ON THE WAY TO MARKET

BUTCHER.

Good morning, my lad. Why are you so sad?
You must sell your cow?
Now that is too bad.

JACK.

Yes, it is true. It makes me so blue.
But we have no money.
What else could we do?

BUTCHER.

Well, sell her to me. How will that be?
It will save you a journey
To town, don't you see?

JACK.

Yes, sir, but pray, what will you pay?
I must have much gold
To take home to-day.

BUTCHER.

Gold, did you say? I have none to-day.
I've something far better
Than gold for your pay.
Look here in my hat. See that, and that!
These are magic beans
To make you healthy and fat.

JACK.

Mother will scold, for I was told
That I must not fail
To bring back much gold.

BUTCHER.

Your mother won't care, if you dare
To trade for these beans.
Your good luck she will share!

I can plainly see, no more you will be
Poor as church mice;
From hunger and care you'll be free.

JACK.

Here's the cow. Take her now.
Give me the beans.
We shall be happy, I vow.

BUTCHER.

My boy, you are wise. But time flies.
And I must go. Good-by.
Remember those beans are a prize.

JACK.

I fear Mother may scold, and think I've been bold
To trade for these beans
Instead of much gold.

SCENE III

BEFORE JACK'S HOUSE

MOTHER.

O Jack, dear Jack, what have you brought back?
If you've a great deal of money,
Food we shall no longer lack.

JACK.

I have no money. Now, honey,
Please don't scold!
Just trust to your sonny.

See in my hat! What do you think of that!
These are magic beans!
They will make us healthy and fat.

MOTHER.

Jack, Jack, you don't mean that?
Why, have you traded our *cow*
For those *beans* in your hat?

JACK.

Oh my, oh my, I don't know why.
I see now it was wrong and silly,
But Mother don't cry.

MOTHER.

I'm too angry for tears.

Now it appears

I had reason to worry, a cause for my fears.

I saw to-day, passing this way

That dishonest butcher. When I tried

To stop, he said, "Nay! nay!"

So he has our cow; we have nothing now.

For I'll have no more to do with these beans.

That I vow.

SCENE IV

OUTSIDE JACK'S HOUSE

READER.

A giant beanstalk has grown up during the night.
Jack and his Mother rush out of the house to see
it.

MOTHER.

Gracious me! What can this be?
A beanstalk, as I live,
Growing higher than a tree.

JACK.

Those beans you threw away only yesterday
Have sprouted and grown into this wonderful
stalk.
Let me climb it, I pray.

MOTHER.

No, that won't do at all. It's so dreadfully tall.
If you'd get dizzy or stumble,
You'd have a terrible fall.

You might break your bones on these stones.
And then I should hear nothing
But laments and groans.

JACK.

Oh, please let me climb! I'll be back in no time.
I may meet great adventures
Before the evening bells chime.
You have nothing to fear,
Good luck may be near.
What can be at the top of this beanstalk so queer?

MOTHER.

Well, you may go, and if you meet some woe,
Remember, my son,
That I told you so.

JACK.

I'm not afraid. No stranger ladder was ever
made.
When I get back
All our troubles may fade.

Good-by! Here I go. If I meet some foe,
I'll be very brave
And give him a knock-out blow.

SCENE V

INSIDE THE GIANT'S CASTLE

TIME—*Evening of the Same Day*

READER.

The Giant's Wife is seen preparing the Giant's supper.

She hears a knock at the door.

GIANT'S WIFE.

Oh, goodness me, who can that be?

Who dares to knock here?

I will tell him to flee.

[*Sees JACK*]

You little dear! What brings you here?

This is a Giant's castle.

You have a great deal to fear.

The Giant's away. He went hunting to-day,

With his dreadful club

A wild beast to slay.

He's a fierce man, all dressed in tan.

He can eat you in one mouthful.

I'll say that he can.

Now run away. Mind what I say.
He'll be here pretty soon,
So do not delay.

JACK.

Let me in please. I fear I will freeze.
The weather up here
Makes me shiver and sneeze.

[JACK *enters*]

I'm so hungry, too. Oh, what can I do
If you turn me away?
Places of shelter are few.

Just a bite to eat would be a great treat!
Then I'll hurry away,
So your husband I won't meet.

[JACK *bursts into tears*]

GIANT'S WIFE.

You poor little lad! Now, that is too bad;
To send you away hungry
Makes me feel so sad.

I'll give you some stew. How will that do?
Sit down here. I'll be back
In a minute or two.

[*The GIANT'S WIFE goes out*]

[*JACK hears a noise and hides behind a curtain*]

[*A FAIRY flies in through an open window. She is the
QUEEN OF THE FAIRIES*]

FAIRY.

Jack, Jack, where are you?

Don't be afraid, I am your friend.

I am here to help you.

Oh, here you are. Listen to what I have to tell you!

FAIRY.

Your father—

JACK.

My father?

FAIRY.

Oh, yes, dear boy, I will tell you the true story of your father. He was a noble, brave and gallant man and very rich withal. When you were a baby he was robbed and killed by the cruel giant who dwells in this castle. This giant threatened to slay both you and your mother if she ever told you of the cause of your father's death. Poor lady! All these years she has been suffering in silence.



The Giant, His Wife, Jack, the Butcher (Fairy)

Now, Jack, you have grown to be a strong and fearless lad; otherwise you would not have climbed the beanstalk.

Do you want to regain the gold that rightly belongs to you and to your mother?

JACK.

Oh kind fairy, I will do anything to make my mother happy.

FAIRY.

After the giant has eaten his supper he always calls for his enchanted harp, his magic hen and his money bags. My fairies will lull him into a deep sleep. Then you may come from your hiding place and seize the hen and money bags. But touch not the enchanted harp.

You must leave here and flee for your life. Do not waste a minute, hasten down the beanstalk with your treasures.

[*The GIANT'S WIFE enters*]

GIANT'S WIFE.

Here is the stew that I heated for you.

Please eat it quickly.

If you hear a loud stamping, you'll know what to do.

[*GIANT'S WIFE goes out*]



"Fe, fi, fo, fum! I smell the blood of an Englishman!"

READER.

Jack eats the stew. After a short interval, a loud tramping is heard in the distance. It comes nearer. Jack hides.

[The GIANT *enters*]

GIANT.

Wife! Wife! Wife! Upon my life
You're a lazy creature!
Bring me some bread and my knife!
Fe, fi, fo, fum! I smell the blood of an Englishmun!
Be he alive or be he dead,
I'll grind his bones to make my bread.

GIANT'S WIFE.

It's only this stew I cooked for you.
And here is your bread,
All crispy and new.

[*The GIANT eats his supper and his WIFE sits down and watches him*]

[*He makes a great deal of noise while eating*]

GIANT.

Now, you lazy thing, you know what to bring!
And be quick about it,
Or I'll hit you, bam! bing!

Lay, my hen, lay, you *must* obey.
Lay a golden egg!
As you do every day!

Now, hen, arise. Hen, you're a prize.
Never have you lain
An egg of this size!

Now, harp, play! Play away!
Now sing a gay song
To cheer me up to-day.

[The harp plays and the GIANT dances]

[A music box may be played]

Well, that was fine, gay and sparkling as wine!
But I can make sweeter music
With these coins of mine.

[As the GIANT jingles his coins loudly the FAIRIES fly into the room and over the head of the GIANT. His head sinks lower and he is asleep. JACK creeps in and seizes the money bag while the FAIRIES sing.]

FAIRIES [*sing*].

THE FAIRIES' SONG

TUNE: MAY DAY

An Old English Folk Song

Here come the fairies
Down from Slumber-Land!
We dance so lightly,
A merry fairy band.

Now shut your eyes tight
And nod your Giant head;
You must sleep soundly,
Although you're not in bed.



Jack Creeps In

SCENE VI

BEFORE JACK'S HOUSE

MOTHER.

Alas, alack! My poor, dear Jack!
Where can he be?
If he'd only come back!

[The hen flies down]

[“Cut-cut-cuta-cut!” cries the hen]

Oh dear, oh dear,
What do I hear?
If it isn't a chicken!
Now, isn't that queer?

[JACK calls down, “Look out, below!”]

[MOTHER runs to one side]

MOTHER.

What do I see? Can it really be?
The money bags that were stolen
From my husband and me?

[JACK comes down to the ground]

JACK.

The ax, quick! Or I'll look sick!
A giant is coming
With a great big stick!

MOTHER.

It's out in the shed,
Where the chickens are fed.
Help me to find it. Or we both will be dead!

GIANT.

If I get you, oh, what I won't do!
You'll be dead as a door knob
When I get through!

[JACK goes out and chops down the beanstalk. The
GIANT falls to the earth]

MOTHER.

The giant is *dead*.

JACK.

The giant *is* dead. Hurrah, hurrah!

BUTCHER.

So the *giant* is dead. Hurrah, hurrah!

[Cow comes in]

JACK.

Why, here is my pet! You have her yet.
If you will sell her to us,
No more we will fret.

BUTCHER.

I will do it, my lad. Now, aren't you glad
That you traded this cow
For those beans that I had?

My plans are fulfilled. The giant is killed,
And everything happened
As your fairy god-mother willed.

[*Enter the FAIRIES*]

FAIRIES [*sing*].

SONG OF THE FAIRIES

TUNE: MAY DAY

Here come the fairies,
A-down from fairyland!
We dance so lightly,
A merry fairy band.

Our fairy queen
The butcher form did take:
Rejoice, rejoice now.
She did it for your sake.

SANTA'S MAGIC

A SHADOW PLAY

CHARACTERS

FATHER

MOTHER

CHILDREN, *three*

RICH BROTHER

WOOD CHOPPER [SANTA CLAUS
in disguise]

BROWNIES

} *the Shadows*

SIX READERS

NOTE. *The "Shadows" say nothing but act out the parts. The play is spoken by the "readers."*

A white sheet should be stretched across the corner of the school room nearest the cloak room where the players wait their turns to appear. The room is darkened save for a 100-watt electric light that is suspended behind the players. The actors must stand very close to the sheet so that the shadows will be sharply outlined.

SCENE I

A POOR HOME

FIRST READER.

A poor, sad family here you see,
Mother and father and children three.

See them shiver in the cold,
See their clothes, so ragged and old.

The children cry for a crust of bread,
The mother sadly shakes her head.

The father springs to his feet in despair
When he sees the cupboard so empty and bare.

“It is Christmas Eve and perhaps he,
My hard-hearted rich brother, may kinder be.”

“I will ask for a loaf of bread, no more,
Just a bit of food from his great store.”

“Yes,” sighed his wife, “it may be that he,
On Christmas Eve, will heed your plea.”

So the poor father set out that stormy night,
Praying that his rich brother would pity their
plight.

SCENE II

THE HOME OF THE RICH BROTHER

SECOND READER.

A gay Christmas party here you see,
Children happy and dancing in glee.

But hark! who is knocking at the door?

“What!” screams the rich brother, “are you begging some more?”

[FATHER *enters and kneels*]

The father begs, “Don’t be angry! Show pity instead.

My children are starving. Give us one loaf of bread.”

“Not a crumb!” the rich brother answers. “Get out of here quick.

Folks who can’t earn their bread deserve only a stick!”

“Oh,” said the father, “have pity! ’Twill be Christ’s birthday to-morrow.

You will keep it in joy, my poor family in sorrow.”

“Well, take this big ham! The cook just brought it in.

When you’ve eaten all that,” sneered the rich man, “you won’t be so thin.”

“Oh thank you, God bless you!” the poor brother said.

But the rich brother only banged the door at his head.

SCENE III

THIRD READER.

This woodchopper working so industriously,
Is not the poor fellow he seems to be.

He is a kind Christmas fairy, Santa Claus in disguise,

The jolly old fellow so kind and so wise.

He sees the poor man with his ham on his shoulder.

He calls, "Bring that over here beside this big boulder."

Said he, "Beneath this stone, so I've been told,
There is a great treasure that's better than gold.

"A band of Brownies live under that boulder;
They will trade their treasure for the ham on your shoulder."

"And what is that treasure?" asked the poor man.

"It's a magic mill," said the wood chopper. "Get it, if you can."

"I will help you lift this stone," said the fairy.

"When you get the mill, hurry back, do not tarry."

"I'll remember. Good-by," said the anxious man,
As down the stone steps he lightly ran.

SCENE IV

IN THE CAVE OF THE BROWNIES

FOURTH READER.

A band of Brownies dance to and fro
Around and over and down they go.

Listen and hear what the wee folks say,
As they dance and prance and gayly play.

THE BROWNIES' SONG

BROWNIES [*sing*].

We are little Brownies, full of glee,
Dancing and prancing merrily
To and fro, to and fro,
Dancing and prancing to and fro.

FOURTH READER.

Now the Brownies stop their dancing,
Upward to the door they're glancing.

“Attention, Brownies,” cried their chief.
“There's ham here—that's my belief.”

The Brownies crying, “Ham, ham, ham!”
Run eagerly to greet the man.



... "The wee folks agree
To give up the mill for the ham so big.
For the mill just wouldn't grind out pig."

They offer him silver, they offer him gold,
And all the jewels his hands can hold.

He shakes his head at each offer they make—
There's only one thing that he will take.

He points to a mill behind the door,
All rusty and dusty on the stone floor.

“Nay, nay!” said the Brownies, “Yes, yes!” said
he.

But finally the wee folks agree

To give up the mill for the ham so big,
For the mill just wouldn't grind out pig.

“Hurrah!” said the Brownies, “we're satisfied;
We love ham boiled, we adore it fried.”

So the poor man took the mill away
And ran up the steps without delay.

SCENE V

IN THE FOREST

FIFTH READER.

The old wood chopper, Santa Claus I mean,
Waiting here in the woods is seen.

“Good, good!” he says, when he sees the mill,
And he laughs and laughs with right good will.

Then he gives the poor man a mighty whack
Right on the middle of his back.

“Well, well!” he says, “you have it, I see;
Just put it down beside the tree.

“Now listen, friend, with all your will,
And I’ll tell you how to work this mill.

“Say ‘Little mill, grind my wish for me,
Fie fee fum, fiddle de de.’ ”

No sooner the magic words did he hear
When the poor man saw Santa Claus disappear.

“Well, well,” said he, “what a curious man.
I’ll hurry home and try his plan.”

SCENE VI

THE POOR MAN'S HOME

SIXTH READER.

The poor mother and her children are here,
Watching and waiting with hope and fear.

At last they hear a step outside.

“Oh, it is Father,” the children cried.

The mother hastens to open the door,
The children dash across the floor.

“O father!” they cry, “have you brought some
bread?”

“No,” he answers, “but I’ve this instead.”

“Oh! Oh!” they shout, “what can that be?”

“Just wait,” says the father, “and you shall see.”

He places the mill upon the table,
To hold in her sobs his wife is not able.

“We can’t eat that,” the poor woman cries;
“I had hoped for bread,” she moans and sighs.

“Wait, wait!” says the father, “and dry your
tears,

This little mill will quiet your fears.”

“Little mill, grind some bread for me,
Fie fee fum, fiddle de de.”

“Bread! Bread! It works, you see!”
The children clap and jump in glee.

Then Mother says, “It is so cold in here.
“Can you grind out some fire wood, my dear?”

“Little mill, grind firewood for me.
Fie fee fum, fiddle de de.”

“Ah! here is wood for a blazing fire,
The little mill never seems to tire.”

“Now, how about some nice, warm clothes?”
Says Father, “We’ll be warm from head to toes.”

“I’ll grind out some nice warm blankets now;
See, the magic little mill knows how!

“Now that the children are warmed and fed,
’Neath the soft blankets they’ll be tucked in bed.”

“Good night, good night!” they sleepily say;
“To-morrow will be Christmas day.”

“Good night, dear children,” the parents say,
“To-morrow will be a joyous day.”

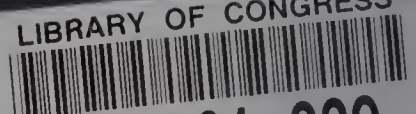
Now boys and girls, the magic mill,
Will grind away these stockings to fill.

*[Children hang stockings before a fireplace and sing
a Christmas song.]*





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